

REWRITE



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WRITER, KNOW THYSELF

To get the best results he is capable of, a writer must thoroughly know himself. Many of us tend to just sit down at the typewriter and try to bang away. To hammer out particular pieces. There is no special attempt to put our best foot forward, to marshal to the best advantage our strength, enthusiasm and peculiar or unique qualifications. This is shortsighted because we all are different and the human body with its mind, its heart and spirit, and in its physical vitality is a complex and wonderful mechanism.

The first thing to realize is that we are never constantly the same person. We start as immature and inexperienced writers. Some of us develop and achieve varying degrees of maturity. Others seemingly do not. No two of us possess the same amounts of technical ability, imagination, vitality, or the same identical blends of same. Therefore, a writer must to a certain extent be like the orchestral conductor who seems to get more out of his musicians than they as individuals & a complex of human beings really possess.

A writer who appreciates his own talents, strength and weakness, gets more out of his engine or boat than a less able pilot. But this fact is even more important when it is considered that again in terms of vitality, enthusiasm and the ability to produce, man is a constantly changing animal. For when one's vitality is high, ideas and fluent expression of them is high. But when vitality goes down, we have to fight to get an idea written down on paper.

And this swing from one extreme to another is even more complicated than we realize. Not only do we have individual cycles, but we are affected by the food we eat, people who are our relatives and friends, the activities we choose and many other factors. Inheritance being not the least of these. Sometimes one wonders if the individual has any personality that is entirely his own. But this is not all. There are the differences, and they are great, of youth, middle and old age, of health and lack of it. When we have youth, we have high vitality. But often our thoughts are immature and our experience is of no importance.

As we grow older, we find it increasingly difficult to force ourselves to the machine or to sustain work over a long period. When we have finished a novel, we feel drained & empty for a long time. Then we must, like a great pitcher in baseball, who has lost his speed, use our heads to replace the irreplaceable. It is necessary to learn that old age has its compensations. That our ideas often are fewer, but they can be deeper, more mature. And one idea may set off a chain reaction; new ideas break off from the old, one story suggests another. We also learn how technique and experience may strengthen us.

Another way that this matter of the passing years affects us is worth mastering also. In youth we are apt to tackle ideas and subjects that are too big for us. We cannot pull them off and we cannot quite see why. A story that we could not write in the twenties, comes easily in the forties. We learn to pick and choose ideas, to be more realistic in our approach. Some writers over do it and become men who never take a chance, never accept the adventure and challenge of life. The wiser author discovers that to take each story as it comes along and do the best work he can at the moment, is the best philosophy to follow. If it is not good enough, lay it aside and try another.

That brings up a philosophical approach to one's writing that is not only important, but one that time alone can give one the perspective to achieve. Too many writers consciously or not are one m.s. writers. They may often be perfectionists, persons who wish always to get a certain story "finished". No story of course is ever finished. But there comes a time when to polish further is useless. One of the most pathetic sights is to see a writer go back to his earlier published stories and try to revamp them, polish & perfect them.

More often the one story writer is the one who must get a sale out of his first novel, short story or article before he will think of doing another. He wastes precious years, trying unsuccessfully to peddle insaleable & incompetent material. He will not gamble on himself; he is like the bettor at a horse or dog track, who plunges on a single ticket & then tries to "argue" with bad luck. Everyone to a certain extent must believe in his own fruitfulness and have faith that if his seeds are scattered widely enough, some will fall on barren ground and some on good. This is not a convenient "out" for assuming little or no responsibility, or for not perfecting our skills. But it does mean that we should not place all our eggs in one basket.

One thing the writer who would know about himself should learn is that he cannot be one and the same time both student or critic and writer. He must alternate. Study awhile, then forget Technique and write. Afterwards, go back and see how you have progressed. Gradually, like a sponge you'll soak up more and more. But only what has become a part of your instinctive being will be truly useful to you. Stories are written out of an inner compulsion and Technique must, then, be absorbed before you exude it in your m.s.

Finally, like night and day and the breath of life, there is another alternation which you must master. You are a pitcher that must first be filled before you can pour from it. Do not try to write all the time, the million words a year boys to the contrary. Seek inspiration in life. Observe, be interested and moved; digest experience, then write.

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<u>SEE AND</u>	<u>William E. Harris,</u>	<u>KEEP</u>
<u>WRITE</u>	<u>Elva Ray Harris,</u>	<u>AMERICA</u>
<u>THE TRUTH</u>	<u>Editors.</u>	<u>FREE</u>

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A MERRY CHRISTMAS AND HAPPY NEW YEAR!

Elva, Bill and Billy wish all the members of the WCS Family and their friends, wherever they may be, a very Merry Christmas and a Happy New Year. May the Son of God, whose birth date we celebrate, fill your hearts & minds with good resolves, and a loving faith in God. From Him only comes thy strength... Therefore, strive to be like Him in all of thy thoughts and undertakings.

CHRISTMAS IS A TIME FOR RENEWAL

Now is the time to revise America's policy toward Russia. The Kremlin is toying with a "peaceful co-existence" maneuver; America's "atoms for peace" offer awaits acceptance by the world. And next year revision of the UN Charter is in order. Now or never we should bargain shrewdly and wisely. Now or never we must stand fast by our Christian principles. The future of the world depends on the good sense, strength of character and unselfish, spiritual purpose we display now. We may never again get such an opportunity to strike a lasting blow for peace.

The last decade, from Yalta on, with its treacherous secret agreements, its steadily deteriorating leadership born of frustration and craven fear, has been one long unending

rear guard action and defeat for our nation, accustomed as it is to victory and positive accomplishments on the grand scale. The American people are not stupid, but they are at a turning point in the road. Either their generosity in helping the whole world to pull itself up out of the mud and ashes must pay off, or they will drift into a gloomy period of disillusionment and panicky despair.

Now is the time to seize the initiative—that was promised the American People, with much fanfare, when Eisenhower became president. The American People are not bereft of all brains. They want peace, but not at the price of humiliating appeasement. They know that the Russian "peaceful co-existence" idea is merely a clever propaganda move with which to cancel out our "atoms for peace".... They know any such plea is insincere so long as the Russians continue to fight indirectly, to shoot down American planes, to harass American citizens, and to infiltrate peaceful countries with their spies and propaganda agents.

The free world can take the initiative any time it chooses. The one thing that has been proved time and time again, is that Russian diplomacy will back down any time it is faced by an aroused world public opinion. The thing for America to do is to play hard-to-get better than the Russians do. We must demand as much for our money in every deal we make as the Russians do. It is for us to remember we occupy just as good a bargaining-position—as the Russians!

We have never drawn a line and stated unequivocally: "this far and no farther." We have never snapped the whip and told Russia she would have to meet our terms before we'd agree to talk. We put up no fight when Russia swallowed one by one her satellites, our friends, brave, democratic peaceful people. We did nothing when Russia openly intervened in the Korean War and broke the Armistice agreement, always covering her movements by subterfuge. We have allowed ourselves to be blackmailed out of huge sums to ransom citizens illegally seized and held by Russia. A friendly ally receives recompense for planes shot down; we receive insults and humiliating silence.

We can take the initiative by doing a little bluffing, too. We can bring Russia down to earth merely by playing better poker and doing our share of bluffing. We can win our objectives of a free world, free of hunger, poverty and dictatorship merely by going about our business of making the American way work, in all parts of the free world. And by forcing the Russians to come to us with clean hands and iron-clad guarantees that they are not fooling.

The Russian leaders need success in their international relations to control their own people. We have only to mean and use our high principles as well as talk about them.

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THE NEWS AT WCS HOUSE

The news at WCS House has been good all along the line. Following the Maine Writers' Conference Billy, Elva and Bill spent a long week-end at Ogunquit Beach. It had been the first conference Billy ever attended. At the opening evening session he listened to Elva give one of her poetry programs, "Fun With the Poets". He alternated between observing her conduct a poetry workshop and playing a little ball with Papa. And at the pre-breakfast "inspiration" gathering on the beautiful sun-dazzling beach, Billy even contributed two lines of a proposed poem that drew encouraging remarks for its interesting images from the poets and Sheldon Christian, a worthy substitute for Loring Williams, creator of the Conference and initiator of the glorious custom of communing with congenial spirits and nature at her lovely best.

At Ogunquit we three enjoyed swimming and sunning and cooking meals on the hard packed beach and gorgeous rocks. We rode through a man-sized hurricane ("Carol") and visited a number of times with our good friends, David O. Woodbury, frequent contributor to READERS DIGEST, and his nice family; Susan Ricker Knox, distinguished American portrait painter, as well as several long-time winter residents of the Town. We all had such a swell time that we returned in October for a long Columbus Day week-end (Friday through Wednesday!) stay in Mrs. Louise Williams' friendly home. A snug, roomy house inherited from her sea-captain father.

Exciting news developed at WCS House this autumn came when Bill stepped in on a short notice of less than ten days to teach "Creative Writing" (a brand new course) at Clark University Evening College. A course in the fundamentals of all types of writing, which extends credits for the regular B.S. degree. Bill was especially pleased when after he'd been asked to serve as faculty advisor to the College student paper, a sizable segment of his class of twenty-one asked the new full-time director of the College that the Class be continued through the second Semester. For it is a fine, stimulating group. All of the members are serious writers; several earn a living by writing and others have been published.

Elsewhere, Bill has kept busy at his private work with writers through our WRITERS' COUNSEL SERVICE, and a very heavy volume of subscriptions for REWRITE. Elva, too, after winning a number of ribbons for her canning at our Grange Fair, has been giving a plentiful variety of her poetry programs, including several repeat engagements. And Billy is a busy little 4th Grader.

Although she is not officially a member of the staff at Clark, Elva has been assisting Bill by analyzing the poems that have shown up in the weekly average of 1,500 words the students are turning in. She also will take part in at least one workshop session.

SLICK WRITER ANSWERS QUESTIONS

A pleasant feature at the Maine Writers' Conference this year was the reappearance of Charles Rawlings, slick writer of fiction & short stories. He led one session and did a lot of good shop talking with groups and individual writers. It helps all of us to have someone like Charley available on such an informal basis. One absorbs practical experience almost without being aware of it.

Charley's session took the form of a question and answer period in which he began by raising and answering questions that he had collected in advance. Then others were asked by those in the audience. It made for an interesting and stimulating hour in the pine grove. It cleared up quite a few problems.. The first one being, when is an article national? Charley explained that to hit slick markets it must be sufficiently general and not have been done before. It must be simple and direct, raise a single strong issue and have no conflicting side or tangential "subjects" attached to it.

He also urged writers to remember that America is a great and growing country. Editors are becoming increasingly aware of the stories all over the country, of Indiana and San Francisco, to spot-check a locale and a colorful city. He cited the necessity of an author feeling excited about any and all of the pieces he writes. In other words, build a sense of urgency into every piece, make a man want to publish it right away, find room for it.

"Always have a reason for asking for it. If you haven't got a reason, you haven't got a reason for an article. Don't start writing, if you haven't found the angle that appeals to you and backed it up with solid research. But you should have a pretty good idea that your man is news...Don't talk too much. Listen. Sometimes you have to make them mad, so as they will talk. (I had to do that when I interviewed Mr. Cyrus Curtis, publisher, no less, of the SAT. EVE. POST Ed.) Have paper and pencil in a back pocket. As far back as possible! Names. You have to write them, to get them correct and before you lose them—but for the rest, write as little as your memory requires for jogging. There are never any rules. It's between you and the other guy. Each one is different. Size 'em up, end quickly!"

Charley told about one story (article) he wanted to write. He thought he had a good idea. His agent told him it lacked appeal. He had faith in it, though and sent outlines to the editor he had in mind who would use it. "Three goes and three comes," as Charley expressed it. He realized his agent was right, it needed something new, novel, to set it up. "He was right and I was wrong."

History? Charley said he was sorry to pass it by. He personally liked to delve in it.. But he found it cold copy. (Turn to Page 7)

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FUNDAMENTALS OF GOOD POETRY

By Elva Ray Harris

THE POET'S WORKSHOP

The poem for discussion this month:

FOR ADAM

By Alice Curtis

When, walking a straitly narrow path,
Eve heard that prescient hiss,
She might have gone the other way
And known unknowing bliss.

Had Atalanta, husky wench,
While running in that race,
Ignored the rolling, golden fruit
She'd have trumped her partner's ace.

If you would finish chopping wood
And help me shake this bough,
Do you think we'd find the apples green—
Or ready for eating now?

This poem has never been sent to market—
though an earlier version of it was submitted
to another workshop. Miss Curtis has written
an alternate second stanza because of the
difficulty a friend of hers had in appreciating
the point of the original one. Here it is:

Had Atalanta in her race
Ignored that fruitful trap,
She would have won the meet that day
And lost another chap.

Which stanza do you prefer, think should be used?

For the benefit of our many new readers, I will explain how this Workshop is conducted. In each issue we take a poem apart and then put it together again. Always with the idea in mind to be helpful to the particular poet. As we consider constructively a poem by someone else, we learn to become better appreciators and judges of good poetry. And, incidentally, to raise the level of our own creative verse.

First, what we liked about Miss Curtis' poem. Later, the criticism. Ora Lee Parthesius: "The choice of words: straitly, prescient, last line, stanza 1, husky wench, entire last stanza with its punch line. All fit the lusty humor of the piece. Also, the brevity."

Avonne D. Ballin: "A nice-sounding poem, and pleasing to the ear."

Olive Boynton: "The humor implicit in so unusual a poem brings a welcome chuckle to this worry-weary world! The subtle implication in the last stanza is most amusing. The pattern

and rhythm fit the lilting lightness of the thought. 'Unknowing' bliss is excellent, (i.e., bliss without the knowing or knowledge of good and evil.)"

Bessie H. Hartling: "It is not my type of a poem, but I think it is delightful."

Mary Alden Campbell: "Original, humorous... Good onomatopoeia: prescient hiss and rolling golden. Good antithesis: won—lost."

Julia Anna Cook: "I like the title, & think Miss Curtis has an intriguing idea for an original and piquant little verse. She gets it across with a nice economy of words, too."

Julia F. Polinski: "The author's free use of the reader's already acquired knowledge, to get over the subtle, ironic humor."

Grace Holliday Scott: "The dexterous technique in the sentence formations—the introductory words, when, had, and if. They give the poem immediate life. The accurate use of strait. The mischievous humor. The parallel of Eve & Atalanta."

Now, the constructive criticisms: First stanza: both Clarence O. Adams and Grace Holliday Scott comment that the first line contains five feet since "when" is set off by a comma. Mr. Adams goes on to suggest that the word "gone" be "changed to 'looked'". This would fit the demure character of the woman better. Also change 'unknowing' to 'untarnished' eliminating the repetition of the 'o' sound and fitting the meaning more closely."

Five other people objected to "known unknowing" on the grounds that it was: Scott: "contradictory and hard to drag the reader over" Campbell: "awkward echo which serves no lyrical purpose." Cook: "poor phraseology." She suggests: "And, unaware, found bliss."

Emily May Young: "and found what unknown bliss" or "To find who knows what bliss." Evangeline Austin: "and known a naive bliss." But Olive Boynton: defends Miss Curtis: "Although 'known' with 'unknowing' sounds slightly awkward as well as repetitious, it seems precisely to convey the meaning."

I'm inclined to cast my vote with those who didn't like it. The repetition comes closer together than it should. If there were another word or two between, I might like it, or if it were in a poem that was deliberately using close repetition of sounds for humorous effect and contained several other instances.

For the first line Mrs. Cook suggests leaving off the "when" and saying: "Walking a straight and narrow path." This change improves the rhythm, but I agree with another poet, Grace Scott, that the words "when" and "had" and "if" are important. "Had" and "if" imply that the person involved had a choice to make, and if the decision had been different, so would the consequences. Admitting

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"when" does not carry exactly those implications, it does point a finger at a specific time—a turning point—which might have turned out another way. There is also more humor in "strait" than "straight" in this instance, because "strait" carries overtones of both of the words and "straight" does not.

Mary Alden Campbell suggests a lack of fidelity to Eve because: "Eve heard no 'hiss'; the serpent of Gen. 3:1 is not the belly-going reptile of Gen. 3:14. Eve was not then in a 'straitly narrow path'; she had the whole garden. No "apple tree" is recorded."

There is much truth in what Mrs. Campbell says, but I think she is taking too literal a meaning to this poem. The "hiss" is used, is it not, figuratively? And "straitly narrow path" is a bit of humorous editorializing on the part of the poet to create sympathy for Eve in her human departure from the good. Though no "apple tree" is mentioned in the Bible, the myth is so widespread that if you mention Eve and apple in the same breath, your reader knows what you are thinking. As Mrs. Polinski says, you are making use of a reader's already acquired knowledge, thereby saving yourself a lot of wordage.

But the valuable thing to learn from Mrs. Campbell's comment is that there is an audience that will be offended by the humorous, twisting use of Biblical facts. You cannot expect to reach every audience with each and every poem, but it is good to understand the limitations of each poem you write.

The discussion on the second stanza was a lively one. Emily May Young: "Was she 'husky' or merely fleet of foot?"

Olive Boynton: "Where Atalanta has the connotation of fleetness and grace, the words, 'husky wench' seem out of place. The phrase jars upon the sensibilities, and it coarsens the tone of the poem."

Mary Alden Campbell: "Unpleasing connotation: husky wench; trump...ace; chap."

Mrs. Scott and Mrs. Austin commented: "trumped her partner's ace" mixes figures of speech

Mrs. Doris Philbrick, whose comment has just arrived, says: "That 4th line seems irrelevant. It is like the reading tests given in primary grades. Any child would be expected to cross out an idea that did not match the others in a group."

Bessie H. Hartling: "It is more humorous to say 'trumped her partner's ace'. 'Won the meet' is too commonplace for a poem of this type. Certainly it does confuse readers, to compare a race to a card game; and to use a modern term in reference to a mythical tale. But that is what makes it really tick."

Emily May Young: "She had no 'partner'—only rivals. That line is an anachronism. Best

to stick to the times. Work in the ideas that then nobody would have heard of her."

Ora Lee Parthesius: "Partner implies racing together, confuses, obscures the point. And 'fruitful' trap suggests something of iron, or steel, set with fruit—even though we understand and appreciate it." She revises:

"Had Atalanta, husky wench,
Ignored the rolling fruit,
She would have won the meet that day
And given Hipp the boot."

Clarence O. Adams combines both versions, & revises:

"Had Atalanta, husky wench,
Ignored the golden fruit,
She would have won the race that day;
Her partner lost his suit."

Grace Holliday Scott: "'Had Atalanta'— is a stumbling block with its repeated a's. The wrong stress somehow comes up. The preferred pronunciation places the accent on 'tan'." Her revision:

"And if Atalanta, husky wench,
While running in that race,
Had overlooked the golden fruit
She might have won the chase."

Mary Alden Campbell: "Stanza two bears no relation to title or to stanza one. It refers to an entirely different situation. Atalanta is beguiled, not the beguiler. Had she won the race she would not have known bliss. It is written that she hoped Hippomenes would outrun her."

Clarence O. Adams does not agree: "In the first two stanzas the theme has been temptation of the woman."

The subtle implications in this poem seem more numerous than one realizes in the first reading. One way to look at it, Eve lost her chance at bliss by yielding to temptation & Atalanta obtained her bliss in the same manner. There is a contrast there which serves its purpose when you come to the last stanza. In the first instance the apple worked against Eve, in the second it benefitted Atalanta. The poet asks in the third: how will it affect us?

There is another way to look at it. An oracle had prophesied that marriage would bring Atalanta ruin, and, indeed, after their marriage, she and Hippomenes were changed into a pair of lions to draw the chariot of Cybele. So it's a moot question as to whether or not she did obtain bliss.

A reader's interpretation of this poem depends upon how much of the myth he remembers. It seems to me that it doesn't matter. It's a good poem either way. It offers a good kind of ambiguity. If you remember only that Atalanta lost a race, but won a man, you enjoy

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the poem for its contrast, and its question in the last stanza. If you remember all the story and feel that Atalanta might have been better off if she hadn't yielded to temptation, then you can smile when, in the final stanza, you see the age-old temptation being repeated once more.

My stand on "trumped her partner's ace" is this: I think the word "partner" is good because while Hippomenes was her rival in the race, he was the man she wanted for a partner in life. She was reluctant to run in the race with him because the penalty to any of the suitors who lost the race, was death, & she loved Hippomenes. So, in a sense, these two were partners even in the race.

But I object to that line with Miss Young because it is not true. When you trump your partner's ace, you get the trick for you and your partner. The only harm done is a wasted card. Only by a wide extension of meaning has the phrase come to imply sometimes that to do so throws away the game. If Atalanta had ignored the fruit, her partner would have lost the race, and she would have lost the man.. So instead of both winning, they would consequently have both lost. Or, if you take it that she would have been better off without Hippomenes, instead of both winning, one of them would have won, and one would have lost.

Avonne D. Ballin points out that some editors take exception to contractions, and that they can often be avoided "with a small but hard study on the part of the poet."

The last stanza: Evangeline Austin: "Seems too utterly different. Time is changed from past to present. If someone is supposed to be speaking to Adam, there should be quotation marks. But it seems to me this verse doesn't belong in the poem at all."

Olive Boynton: "The sudden switch from third to first person, together with the nose-dive from the age of Adam and of Atalanta to the wood-chopping era leaves the reader confused and uncomfortably bewildered. So why not keep it all in the third person, and set the last stanza off with a row of dots, since it is sort of an aside?"

Clarence O. Adams: "...goes off on a tangent and is talking of something entirely foreign to the theme." (See his comment above about stanzas 1 & 2.) Here is how he would change it to follow through the theme:

"When I have finnished chopping wood
I'll help you shake the bough.
We'll find the apples are not green
But ready for eating now."

Emily May Young: "Line 3 is out of scansion. Could be: 'Would we find the apples green?'

Grace Holliday Scott: "In spite of technical flaws, I like the last four lines. But the irregular beat and the contraction (in line 11) could be avoided by, 'Might we find the apples

green?' But on the other hand, the delightful passing-of-the-buck to the intended victim would be lost."

Doris Philbrick: "'Or may we eat them now?' would be less of a jingle. I like the underlying meaning--temptation to eat a forbidden fruit."

Julia F. Polinski: "'Ready' is awkward. The word 'ripe' would be better, and it is good contrast to the adjective 'green'."

Bessie H. Hartling and Julia Anna Cook like the last four lines as they are.

My suggestion is that the first line, which isn't really necessary, be replaced by a line in which the present day Adam is addressed, less subtly. That is, let the poet indicate that she, like Eve, is tempting her "Adam", and that the tempting is going on now in the present.

The chopping wood is not important. It does not matter what "Adam" is doing. The space of that line could be used to better advantage to clarify the implication of the stanza. While there are some who might find less enjoyment in the less subtle humor, a great many others will be included who were formerly shut out.

Markets suggested: NEW YORKER, N.Y.TIMES, women's slicks, Washington STAR, Denver POST other newspaper columns, verse magazines... In submitting Workshop poems to another market, always tell the next editor the poem's history. If an editor loses confidence in a writer, the latter loses a market.

The poem for discussion in March:

THE HIDDEN ONE

By Grace Holliday Scott

Beloved ghost—the child that you once were—
A form, that you, now changed beyond recall,
Know only through a misty, phantom wall;
Whose outlines seem to flicker, merge and blur.

He hoards the fleeting treasures of the past,
A homesick, disillusioned little wraith
Regretting now the loss of years and faith,
The loved perfumes whose sweetness did not last;

A wistful presence in the house of mind.
Who feels again the childish urge to grow—
The press of spirit on the flesh—to know
The flowering of youth, now left behind;

And he is self-imprisoned prisoner—
A hidden ghost—the child that you once were.

This poem has never been to market. Grace Holliday Scott started writing poetry about 15 years ago, but until two years ago rarely submitted any for publication. She won a few small prizes in Southern California (she lives there). She has been published in the

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verse magazines, was editor of Quill Points, magazine of the Long Beach Writer's Club for two years; market chairman briefly, & now is poetry director. The Club has active poetry and prose workshops.

Workshop Notes. Send in your comments and make them as constructive as you can. List first what you like; second what you do not like; third, suggestions for improvement, & don't forget market suggestions, good, practical, helpful ones. Send a poem, too. The Workshop pays \$1.00 for each poem used, but it must be accompanied by a comment for the other fellow whose poem is being discussed. Deadline: February 10th.

BOOKS FOR POETS

USEFUL AND INSTRUCTIVE POETRY. Lewis Carroll. The Macmillan Co. \$2.50. Poems & illustrating material by the author at the age of 13. Remarkably good for a boy of that age. Also it affords a perspective on the grown poet.

WALK QUIETLY. Frances S. Parker. Marshall Jones Co. Accurate nature poems with excellent illustrations. A fascinating handbook, especially for children.

THE THREE VOICES OF POETRY. T.S. Eliot. Cambridge University Press. \$1.75. An essay in lecture form. An intelligent and stimulating discussion of writing for one's self, for an audience, and for the stage. Based on Eliot's own personal experience.

LANDMARKS. William Plumer Fowler. Privately printed. \$2.50. Good poems with a foreword, by Ogden Nash.

ANIMAL, VEGETABLE, MINERAL. Babette Deutch. E.P. Dutton & Co. \$2.75. A sixth volume by a well known poet. Good reading.

A CHARACTER INVENTED. LeRoy Smith, Jr. The Macmillan Co. \$3.00. Continuation of a biography (told in poems) of Adam begun in "The Fourth King".

EDGE OF DAY. Florence Rome Garrett. Wake-Brook House. Good poems in a book produced by handcraft methods. WCS FAMILY member.

WHEN APRIL COMES. Hylah R. Bender. The Allen Press. \$1.00. Good poems by a WCS FAMILY member.

YOU CAN WRITE A POEM. Gail Brook Burkett. A privately printed brochure. For beginners & very helpful. A winner of one of the prizes offered by REWRITE in the annual contest of the American Poetry League.

PRELUDE TO PENTACOST. Thalia Gage. The Bond Wheelwright Co. \$2.00. A first book—a story about the lives of Mary, Martha, and Lazarus told in verse.

The Milwaukee Sunday JOURNAL is a feature section for free lance writers to watch.

Cont'd from P. 3.

He told us an interesting anecdote about a story concerning a deer and a gun. He sent it to his agent. Both the letter and an editor said "No!" It got no further. "I threw it in the corner, where it lay for 6 months. Then one day the 'glint of the rifle' became the 'glint of a camera', and suddenly again it came alive in my mind. I carried it in my mind for awhile, then sat down and rewrote, breathed life into it." (Note: on a November day three months after listening to Charley tell this anecdote, while thumbing through a copy of THIS WEEK'S SHORT SHORT STORIES, I came upon the story. Elva and I read it several times, and later I used it in my class at Clark University.)

I suggest that writers look up this story and study it carefully for its artless, yet exceedingly tight writing, and for Charley's handling of the dramatic narrative and plot which I believe leave room for controversial discussion in one or two places. I will be interested to see if our readers agree.. Write in your comments. It will help you to strengthen your own technique.

Charley had a lot to say about a question regarding queries to the editora. "They're full of booby traps, of course. Even an experienced writer can stub his toe easily and often. Every writer needs to find out about them—right away." He advised using a telegraphic style that crystalizes the Idea. Just enough. Not enough to skim the cream off the finished story. "Fill them full of hooks, and the Idea. Don't waste time. An editor's."

Ideas? "They come, often while you're doing something. Something having no connection with writing. Sometimes they have to come three or four times before they hit you. Be ready for them. But don't be self-conscious about it. Just recognize that they do steal up on you." He commented that you are writing all the time, even when you are not doing something at your desk, or just talking with non-writers. Something that the latter can't understand.

Asked about hobbies, he said, "Make 'em pay. Live with them enough to kid them. But be able to talk well, too. Know them well." He closed on the "two dollar" question, agents! A year ago, he talked about them at length. Told about his own agent, Carl Brandt. Who handles mostly big name writers and is very commercial. This year he was brief. He said every writer needs one; they know the business better than you possibly can. They are working with many writers, you are only one. Their experience is worth the 10% fee.

But not every writer can get an agent. You have to be worth their while. For that reason he urged writers to be patient, shop around, get to know the different agents, by gossip, hearsay and news. Size them up, get ready, become a writer they will want. "Make them come to you!" It was a good talk.

REWRITE

HOW'S YOUR BATTING AVERAGE?

Acceptances reported or seen by us during the past quarter:

B. Coursin Black
Short Story: THIS DAY.

Gwynnedd Griffith
Poems: The LANTERN, COUNTRY POET.

Emily May Young
Poems: CONQUEST, IDEALS, FRONT RANK, UNITY, Cook Publishing Co., GOSPEL HERALD, and numerous other magazines.

Lillian Everts
Poems: N.Y. Sunday HERALD TRIBUNE, Lewistown (Mont.) NEWS, EDUCATIONAL FORUM, The LIGHTHOUSE GLEAMS (N.Y. Assoc for the Blind), and others.

Ber Temple
Short Short: The Boston POST (this feature now suspended).

Helen Langworthy
Articles: SOUTHERN FARM & HOME, TRAILER LIFE, TRAIL-R-NEWS, Grand Rapids PRESS PEN MONEY, C.S.MONITOR (2 shorts).

Grace Scott
Poems: AMERICAN HARD, Am. Poetry Mag.

Avonne D. Ballin
Poems: San Fran. EXAMINER, Oakland TRIBUNE, Arizona Daily SUN.

Winona Strachan
Article & Story: BUILDERS.

Lydia L. Roberts
Articles: The Boston GLOBE.

Bessie Berg
Poems: CHROMOTONES, DESERT Mag., POETRY DIGEST.

Julia Anna Cook
Poems: Washington STAR, COUNTRY POET.

Rebecca Phillips
Article: The FURROW (Deere Co.)

Julia Anna Cook (More)
Poems: Washington STAR, Boston GLOBE (1 original, 1 reprint).

Kathryn Wilson
Articles: HOMETOWN, The INSTRUCTOR, TRUE STORY (Filler).

Winona Strachan (More)
Stories: AVE MARIA and STORY HOUR.

Margaret E. Martignoni became editor (Oct. 1st) for Alfred A. Knopf, Inc.

LOGIC, small mail-order mag. has suspended.

The PROGRESSIVE FARMER (See: P. 15) is published in five Southern editions!

REPORT ON A JUVENILE MARKET

HIGHLIGHTS FOR CHILDREN, Garry Cleveland Myers, Honesdale, Pa., (Dr. Myers is an honored member of the WCS Family) wrote us recently a long letter helpful to writers:

"Though we print some stories just for the wholesome amusement they afford, we go on the theory that the young child tends to put himself in the place of the hero. So, the more he likes this hero the more he wishes to emulate him, whether the hero be a real person, or an animal or thing given human qualities. The child likes the character who is strong courageous, persistent, resourceful, but kind and can do what is familiar to the child. Or what is full of action, firing the imagination, with vivid word-pictures, often with music in these words. But not Sunday Schoolish, sissy or infantile.

"HIGHLIGHTS has pioneered the 500-700 words story that the child from two to five eagerly hears when read to him, and the child of 9 to 12 also likes to read (same story). If a story is obviously pre-school, the older, more experienced child avoids it. Boy readers avoid stories especially meant for girls while girls may like boy stories.

"Most stories we receive just relate drab adventures and have no plot or suspense, no appeal to the imagination or stirring of emotions. Most of them are, oh, so common ordinary, commonplace. Just to read the title and the first few sentences may repel an editor.

"As a rule, beginners should avoid animal stories. They are the hardest of all to tell well. He ought to read the best stories that he can find which young children like to hear and read over and over again. Then he ought to try to write a better one. To present the familiar experiences of the child in unusual ways so as to catch and hold the younger reader's attention if he is being read to & to make the older child wish to read on, his heart beating a bit faster. Fear appeals, & the gruesome effect are out, of course.

"We seldom accept a story over 1,000 words, or verse of more than 6 or 8 lines. Science articles and other factual features are done on assignment or accepted from those we know are experts, but we judge every story on its merits for our purposes, no matter who has written it. We are proud of the first writers we have found, some of whom have climbed to bigger fields or have had their mss. reprinted in elementary school readers.

"HIGHLIGHTS also wants brief items for the "Tricks & Teasers" page we run irregularly. Also unusual things to make, to encourage a flare for creative craftsmanship."

HIGHLIGHTS is not on newsstands, so writers should send for samples. Much of the above concerning reader psychology can be applied in parallel to adult readers, too.

REWRITE

NEW BOOKS FOR WRITERS

The Society of Magazine Writers: A GUIDE TO SUCCESSFUL MAGAZINE WRITING. Ed. Clive Howard. Charles Scribner's Sons. \$4.95. There are 30 articles representing 17 categories, or types of non-fiction writing, and a long introduction by Morton Sontheimer. All members of the Society specialize in the field of the big circulation magazines. Each author has told everything he could about the origin, background and selling of his story to a big magazine. The result is a handbook about the inside of high-power writing, and selling that is entertaining, instructive to both professionals and less experienced writers. You could not buy these priceless know-how secrets and the authors have leaned over backwards to be helpful. A WRITERS' BOOK CLUB Selection. We recommend it highly.

SOME PRINCIPLES OF FICTION. Robert Liddell. Indiana University Press. \$2.75. Just to set the record straight, this is a book imported from England and republished here. It is also the second book on the novel by Robert Liddell. Despite that it is partly a book of literary criticism, and most of the fiction referred to dates back to England at the end of the last century, the author understands human values and fiction technique. A writer may therefore gain much from reading it.

BETTER ENGLISH MADE EASY. Henry Thomas. Graystone Press. \$3.95. One more in the personal grammar, word power through quizzes sort of textbook for people too busy, or unwilling to go school. Thorough, but difficult.

GEORGE PIERCE BAKER AND THE AMERICAN THEATER. Wisher Payne Kinne. Harvard University Press. \$6.00. This is a full and generally-speaking emotionally and factually accurate picture "GP" and the cornerstone of the new American theater that he laid at Harvard, and later at Yale. All writers, and teachers of creative writing as well as theater-lovers, owe him a debt of gratitude. And also Prof. Kinne for bringing alive the many personalities of the 47 Workshop and the Theater. It is unfortunate, though, that many of the men who owed "GP" so much (Philip Barry for one) are dead, and so could not have helped make this tribute truly memorable. It is also unduly regrettable that Prof. Kinne could not have shown a better sense of proportion and have devoted more space to such close & devoted members of Prof. Baker's "team" as Doris Halman, Dorothy Sands, Jim Seymour, and a number of others. His sources of information while excellent, were not always closest to "GP" either materially or in the spirit and drive of his creative dream. A WRITERS BOOK CLUB Selection. I recommend it highly.

THE TELEVISION COMMERCIAL. Harry Wayne Mahan. Hastings House. \$5.00. Addressed to advertising men, and written by an expert. A book from which writers can learn a lot regarding practical salesmanship. Its specific illustrations of "do" and "don't" are instructive and graphic.

NEW BOOKS OF SPECIAL INTEREST

FINGERPRINTS NEVER LIE. Fred Cherrill. The Macmillan Co. \$3.95. An engaging autobiography of the retired Chief Superintendent, Fingerprint Bureau of the New Scotland Yard. A large part concerns memorable cases. Writers can learn background and police work in its interesting details.

THE UNTOLD STORY OF DOUGLAS MACARTHUR. Frazer Hunt. The Devin-Adair Co. \$5.00. It is an old saying that soldiers win wars & statesmen lose them. This book revolves around an unforgettable picture of MacArthur's strategy, unrelenting attempts to reduce the loss of his men's lives, and outstanding statesmanship in the Pacific during and after the Second World War. All in the face of a lack of imagination and support from Washington. If half of this is true, the American people should boil with indignation. It remains for historians to completely document this story. Mr. Hunt does not do it sufficiently.

HUGH ROY CULLEN. Ed Kilman & Theon Wright. Prentice-Hall. \$4.00. The story of a multi-millionaire oil man, a Texas Eisenhower man and one of America's great philanthropists. The authors stress his generosity and American volatility. He wants to see the good he can do while he is still alive.

RECOLLECTIONS OF A LIFE PHOTOGRAPHER. Wallace Kirkland. Houghton Mifflin Co. \$3.50. A lively account of a man who became a picture-reporter for LIFE only after "life begins". His recipe: he has made a camera see & feel what he has. A good lesson for writers.

AND GOD CAUGHT AN EEL. Ethel F. Blaisdell... Coward-McCann. \$3.50. Biography of Charles Thurber, 90-year chaplain of the Seamen's Bethel in New Bedford, Mass., the whalers' chapel. Written by a member of the WCS Family. A book that was written with the help of tape-recorder, to get the subject's many salty & humorous anecdotes & recollections. Funny & colorful. A remarkable first book.

ALWAYS IN VOGUE. Edna Woolman Chase and Ilka Chase. Doubleday & Co. \$5.00. A thoroughly interesting biography of VOGUE & its famous editor. One could wish she and her famous actress-writer daughter would forget the importance of fashion and fame, and just be themselves. They seem sealed into their environment hermetically. It's very exotic.

HANG UP THE FIDDLE. Fredric Babcock. Doubleday & Co. \$3.95. A warm, nostalgic novel, a first one by the editor of the Chicago Tribune's book supplement. A good novel.

INDEXING YOUR BOOK. Sina Spiker. University of Wisconsin Press. \$.75. A practical case-book on the subject. Professional approach.

Some Poetry Book Publishing Figures. The Book Club for Poetry recently stated it now has over 200 members... Catholic Poetry Society got only 100 orders for a new anthology.

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NEWS AND THEORY IN THE WORKSHOP

Writers suffered a distinct loss in October in the sudden death of Mae Heggie, fiction editor of ST. JOSEPH Magazine. She was friendly and interested in many writers. She was largely responsible, I imagine, for her magazine winning twice the Catholic Press Association first prize for excellence in fiction. She will be missed greatly.

Adrian Wilson/San Francisco, 343 Front St., San Francisco 11, Cal., is a new publisher. He is a well known printer on the West Coast and started his schedule with a book of poems by Weldon Kees.

A Good Novel Must Have.—The writer that hides behind the pen-name of L. L. Day in a paid advertising column now exposed to view in The NEW YORKER, recently remarked "There is one sure test for recognizing a good novel." After listing a number of things a novel may be or offer, he continued wisely: "But a good novel must also have a good storyline. If it doesn't carry you on from page to page, if it doesn't have you putting it aside reluctantly at night, eager for the next day and the next good chapter, it may still be a good book, but it isn't a good novel."

As we have quoted a number of times in REWRITE, Somerset Maugham once said: "The most important factor in any type of writing is a line of interest." It must march always forward, drawing the reader irresistably toward the climax with steadily increasing excitement. But how many narratives fail to do it, how many publishers knowingly or unsuspectingly permit inferior novels and short stories, judged by this fundamental principle, to slip into print. Articles, etc., too.

The reaction of many writers is not to be alerted by this warning from practical men, rather to shrug and say: "Well, if published authors can get away with it, why not let me?" The answer to that is of course, it is not very sensible to be included among those dreary writers, who help to kill circulation and drive away readers.

That reminds me of the anecdote my friend Rev. Allen W. Clark used not long ago in his always readable "Home Prayers", a fine service for shut-ins sponsored by the Province of New England of the Episcopal Church. About the old umbrella man who did exceptionally fine work. An observer commented on his doing unusual good work and taking pains although his customers would not know the difference, and probably he would not be coming this way again. Why under the circumstances did he do such particular work? "So that it will be easier for the man who follows me," he replied. "If I do shoddy work, or put on cheap cloth, my customers will discover it, in a few weeks at most, and then the next man who comes along will get the gate."

That is also true of writers. If a bungling amateur sends a badly typed, illiterate

ms. to an editor, then the next writer, probably a professional, shares the contempt and abuse. And all writers have to bear part of the blame. Did you ever think of it in that light? That your chickens of carelessness & cynical policy of "editors be damned" inevitably comes home to roost on the shoulders of you, and all your fellow writers? Or that one reason why the authors whose names stay "in lights" for 20 years or so, remain at the top is because editors feel they can always depend on them for dependability and usually superior craftsmanship? Not every story, understandably, is equally good, but mostly they average above the mediocre. They have something interesting in them, are topical-ly timely, or are carried by good technique.

The minute a writer grows cynical, sloppy or loses interest, it shows in his writing, and he is on his way out no matter who he is. For the writer seeking to break in there is no better calling card than a great story a ms. alight with enthusiasm and ideas imaginatively handled. I have always known, I believe, that the most compelling ingredient a man or woman in public life or the entertainment world sells is sheer physical aliveness and vitality.

Arthur Gordon, former editor of COSMOPOLITAN and successful slick writer in fiction and factual writing alike, was unconsciously expressing this truism recently, when he published an exasperated, scolding editorial in THIS WEEK'S weekly column feature, entitled, "Everybody's Etiquette". He subtitled his piece, "Sleep Robbers". One of the quickest ways for a big time personality to kill himself is to let the pressure of success sap his vitality and "bounce".

Incidentally, how many writers have stopped to realize that columns like the one I've just mentioned, are a good way to crash the slicks. Helen Swift, a long time member, by the way, of the WCS Family, hit that one. I know others who have found their way opened at the POST by first pleasing the editor of "the Perfect Squelch" or other back-of-the-book features, and then moving progressively forward.

One Line Recipe for Good Selling. At a recent meeting of the Montachusetts Council of Churches, Bill as a delegate heard Dr. Oliver Stokes, eloquent director of religious-education for the Mass. Council of Churches in a peptalk on "The Teaching Ministry of The Church". Afterwards, in conversation we discovered the principles of salesmanship stay the same whatever the medium. Said Dr. Stokes crisply: "If you aren't 'hot', you have got nothing to sell."

Confessions Do Take Non-Lurid Stories. A member of the WCS Family has discovered this by selling one. I am glad, too, that whereas I told her: replot it or make it frankly a Confession, she stuck by her principles, and revised according to her own judgment. Integrity and "stubbornness" can be hitched.

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NEWS OF INTEREST TO WRITERS

Ruth, Paul & Co., Publishers, 246 Maple Hill Road, Glencoe, Ill., is a new publishing house interested in fiction and non-fiction. "The emphasis will be on the discovery and publication of mss. by unknown authors." The new company is a "wholly owned subsidiary of The Gun Digest Publishing Co., publishers of the best-selling gun book, THE GUN DIGEST, now in its Ninth Annual Edition.... Milton P. Klein, president of the new firm, is also president of Klein's Sporting Goods, Inc. and The Gun Digest Publishing Co. The firm will be located in Chicago, but all mss. should be sent to the above address."

Hillman Periodicals, Inc. is required under a Federal Trade Commission order to disclose plainly that stories in its magazine, CONFessions, are reprints or previously published stories. Hillman's appeal from Hearing Examiner J. Earl Cox's initial decision was denied.

Main contention of the Company was it was unfair to require the reprint disclosure to be carried on the front cover. The FTC, however, stated: "The evidence clearly shows that many prospective purchasers look only at the cover of the magazine." This is an important decision in favor of writers. It protects them from competition by their own stories. (In this case stories previously published in REAL STORY and REAL ROMANCE Magazines.)

AMERICAN HERITAGE, Bruce Catton, American Assn. for State & Local History, Box 969, Harrisburg, Pa., previously a quarterly, is to change its size and format with the December issue. It will also appear six times a year as a combination magazine-book in hard covers. Mr. Catton, distinguished author is to be the editor. Sixty-four to eighty pages—on glossy paper—will contain articles, features and art work. A second section of forty-eight pages will carry a condensation of a historical book.

Books Abridged, Inc., 110 King St., NYC 14, is promoting a book club that distributes a book each month containing condensations of four books. The editors, "as editors of the first condensation magazine in this country" claim 15 years' experience in condensing about 1,000 fiction & non-fiction books.

Possibly it is better to have read a little rather than none of the good books of the day. But this seems to us another example of the great American delusion of hurry, hurry, hurry; crowd more and more into every minute. Spiritual matters may not be mass-produced, or speeded up and condensed. May not be absorbed amid tension. I doubt if books similar in purpose and integrity to "Sayonara", by James A. Michener, will benefit by frantic republication of this kind.

In the long run, just as by Gresham's law bad money tends to drive out good, so we be-

lieve such frenzied attempts to capture part of an artistic attempt instead of the whole, will have, if it has not already had, a deleterious effect on American writing. Authors cannot help being unconsciously influenced. Their work will in all probability lean toward shortcuts, their technique is likely to become sleazy. Only the few will continue to be perfectionists. And they will be ridiculed, for rigid self-discipline is getting to be less and less needed in a push-button world. Science may be our last safeguard until the inevitable reaction and return swing of the pendulum sets in.

Vanity Publishing. A practical demonstration of the truth of the above theories was given us recently in the field of vanity publishing. There have been attempts for some time in the book publishing industry to draw a distinction between vanity and "subsidy" or "cooperative" publishing. The implication being that writers were less likely to get their fingers burned and their pocketbooks emptied when they paid only part of the cost of publication instead of the whole. With the single possible exception of legitimate university presses having a long record of high quality publication, REWRITE almost alone has consistently viewed this thin distinction with extreme suspicion.

A few days ago, however, we had practical proof that the vanity publishers are making full use of the innocuous disguise that cooperative and subsidy publishing offers. A comparatively new publisher sent us a mimeo form letter. I wish that we could exhibit a generous sample of the specious sales talk, which placed this firm half-way between the legitimate royalty publishers and the vanity printers. Which stressed its dependability, and its willingness to pay us a 10% commission for every writer we steered into its clutches. Unfortunately, that might be construed as libel, and would give the company unwise publicity.

Therefore, we can only warn writers about the doubtful value to them of signing "contracts" with such publishers, so-called. And add that writers should also be on the very strictest alert for "critic-agents" or "literary consultants" who advise them to have a book published by a firm having even a suspicion of "vanity" taint. Reputable literary agents, counsellors and teachers never collect fees from their clients, and publishers! And legitimate publishers do not try to turn such professionals into pimps & panders.

The September issue of "League Lines," the newsy little publication of the League of Vt. Writers, was an especially good one. It reported the good talks heard at the Summer Institute. It is edited by Vera A. Perkins; it mentioned in detail a talk by Marion Gleason on "Light Versifying". Both are industrious members of the WCS Family. Incidentally, the League welcomes in and out-of-state members. It costs only a dollar. Address: Miss Vera A.

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Perkins, sec., 242 So. Main St., Rutland, R. V.D., Vermont.

THE NEW WESTERN FAMILY AND OTHER NEWS

WESTERN FAMILY, Web Jones, 1300 N. Wilton Place, Los Angeles 28, Cal. This magazine, a give-away in "some 4,900 grocery stores in 12 Western states, Hawaii and Alaska," became a monthly on Oct. 1st. Launched on June 12th, 1941, circulating only in the Los Angeles area to a few thousand readers, it now starts its new schedule with a 1,100,000 copies. It claims an increase of 500,000 in the last 3 years! "Fastest growing magazine in America, largest circulation (3,000,000 readers!) of any regional magazine in the history of magazine publishing. And its biggest growth is ahead... It is now published in four separate editions blanketing the West (including some parts of Texas) from the Rocky Mountains to the Pacific."

WESTERN FAMILY seeks to be the best homemakers' magazine. "It is a complete departure from magazine designs, (friendly, understanding, practical rather than cold & flamboyant). Cover includes a strong logo(name) in a script expressing the strength of the West and a new picture frame idea for permanent preservation of the covers, which will be painted by the West's leading artists. It will be printed on machine-coated paper. It will have double its former size in pages."

The magazine plans double or triple increase in the number of articles, "strong how-to-do-it articles by Western writers and homemakers with home-tested ideas." The features will be larger and more "open," i.e., bigger play and more illustrations. WESTERN FAMILY will also use fiction. This is intended incidentally to give readers "a lift, & bring laughter." In general the magazine is seeking to show readers how to make family life richer and fuller.

NOTE: we have brought you this lengthy report because we believe it is symptomatic of (1) the revolution that is taking place in a great many American magazine offices, & why some of the older magazines published in the East have been "torn apart" and are being rebuilt. And (2) it is symptomatic also of the growing up of the Middle, Far and Southwest. Inevitably, this is having and will have a profound effect on American publishing. Writers who perceive these undercurrents and adapt themselves to the changes, will be the by-lined authors of the future.

One fact is notable: while the "service", practical magazines of the East have reduced or eliminated fiction, WESTERN FAMILY is continuing it.

The BANNER Magazine, 1455 W. Division St., Chicago 22, Ill., Catholic magazine, stated to a contributor (Sept. 18th) that "it is our regret that at the present time we are overstocked." Market lists said it was "active."

COUNCIL NEWS, The American Council for Judaism, Gerald Blank, 201 E. 57th St., NYC 22, "would like to receive mss. from free lance writers dealing with problems with which we are concerned." Writers are urged to ask for a free copy of the current issue before they send in mss.

"We require articles not over 3,000 words written with some awareness of the ideological & political factors involved in American policy for the Middle East; the relation of American Jews to the State of Israel; the implications for American Jews (civic, political, religious) in Zionist efforts to endow them with rights in, and obligations to, the State of Israel; the history and tradition of universalism—as contrasted with nationalism—in Judaism, etc. The point of view of this organization may be designated as anti-Zionist although we are in no sense anti-Israel."

COUNCIL NEWS pays on a "basis to be individually negotiated with writers," but payment, it is stated, "will probably be in the area of 3¢ per word."

"HOW FAR THAT LITTLE CANDLE"...

Elva and I try constantly to remind readers that on the one hand writers, like teachers, touch the Infinite, and on the other do not know how far their ideas travel. On the same day recently, though, we had practical proof of this truth. Re: a poem & article.

Gwynnedd Griffith, a poet member of the WCS Family, told a story about a much travelled poem, while an article writer who wishes to be anonymous, gave a similar account about a frequently rewritten news feature.

The poem was originally published in this last Spring's issue of The LANTERN Reprinted in the N.Y. HERALD TRIBUNE's column, "Week of Verse", it was again reprinted in the Meriden, Conn. RECORD. Then Miss Griffith's public library in Reading, Pa., heard about it and sent a statement regarding it to the local paper. The Reading TIMES responded with a biographical news feature.

A year or two back, the article writer in writing to me, discussed a publicity story, which she had been asked to write. I advised her to try it on a nearby city paper and also several magazines. Rewritten and slanted, it has appeared in several state papers and, I think, a national circulation paper, as well as two or three magazines.

This year, the 4th year the idea has been in operation, the writer did not intend to do a story, thinking it had been over-publicized. The organization insisted, however, on a try. A sale was made to a rural magazine. "Then the rival paper (competitor of the original publisher of the article) sent down its Sunday editor. I told him I was (I hoped!) doing it for a magazine. While I was

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there, my paper called me on other business. I told them the HERALD man was there. They immediately wanted me to get the story also for them. (Oh, yes, the HERALD man gave me a compliment for the feature I had done for my paper the previous year. Coming from a competitor, it made me feel good.)" Why not?

The Alumnae Advisory Center, 541 Madison Ave., NYC 22, has sent us a copy of a small pamphlet, "Your Letter is You", which seems particularly appropriate to writers who may address or query editors. The things it tells you not to do are well worth the price, 25¢.

The Boston POST daily short story, one of the oldest continuous features in the East, was dropped by the new publisher. A number of other reader-contributor features have also been eliminated. New times, new ways, but the policy of encouraging readers to write, and be active members of the POST'S family, was a firm one with Edwin A. Grozier, great editor and publisher, who learned his trade as private secretary to the notable founder of the Pulitzer dynasty and later made newspaper history himself by building up a powerful modern newspaper. The POST under that strong leadership, although frankly dramatic and sensational, was both a family and a newspaperman's newspaper.

The Boston Sunday POST has also lost by retirement Muriel Caswell, beloved editor and active correspondent with hundreds of readers of the Household Section.

Boston's Old North Church. As of the middle of October, more than \$43,000 was raised by popular subscription from all over the world to reconstruct the 100-foot "Paul Revere" steeple blown down by Hurricane Carol. If you wish to participate, send your share to: Lantern League of Boston, Box 1776, Boston, Mass.

News-peg for Feature Writers. The Centennial of Walt Whitman's "Leaves of Grass" is to be celebrated in 1955. At least 24 "editions," 12 of them by 9 publishers currently publishing and maintaining these editions in print, have been made over the years.

The WCS Family recently was notified of the death of two long term members: Dr. Edyth A. Bacon and Hazel May Wynn. Elva and I regret the loss of such good friends and wish their relatives every condolence possible.

That Old, Old Problem. A poet and an article writer have written me recently about a mss. that was accepted in each case years ago, but not used. What to do? My answer is: in the case of pay on publication markets & those that pay nothing, write the ms. off as "lost" and cut the editor off your list. Do not waste time on such futile markets. With regard to more legitimate and high pay markets, be patient and try to get the editors to explain. If they do not reply, there are several alternatives: (1) write to the pub-

lisher, explaining that publication is your only means of building your career. Therefore you would appreciate help in solving a problem as to why the ms. is being held up. (2) In the case of a big sale, almost any agent (seek out a reputable one!) would very gladly act as your intermediary and seek to iron out matters. If your ms. has been paid for, you could offer to pay him the 10% fee. (3) You could report the matter to the Authors' League of America, or the Nat. Writers' Club. These organizations would no doubt do the same as an agent.

Whatever you do, you are likely to antagonize an editor. But if an "acceptance" unpaid or paid does not result in publication, there is not much sense in hoping for further sales to that magazine. The fear writers have that editors will "blacklist" them, is well nigh groundless. Editors do meet, talk and accumulate experience. But they are also competitors. They are out to get the best material for their books they can. They can size up writers the same as writers can estimate them. The writer who is a craftsman, professionally ambitious, and in active demand, is more likely to win their respect and cooperation in advancing his career than an author who hounds them with letters about a single ms. and tries to extract all he possibly can in payment or personal exploiting of his by-line.

TRACE, James B. May, Box 1068, Hollywood, 28, Cal., has let go a blast, as he terms it to me in a personal note, "castigating" the editors of the "smaller literary and poetry" magazines that pursue "censurable" editorial practices. (You will find this editorial feature in the October, No. 9, issue. TRACE is an expert continuing reporter on factual data concerning the birth and growth of the literary and little magazines. It is an international magazine, being published by an English firm. Its annual February issue, on sale throughout the year, is a "complete" & accurate directory of English language literary and poetry magazines published throughout the world. As such, it is well worth the subscription fee of \$1 (5 times per year) & 20¢ per copy.)

Mr. May in writing to Elva and me, states (1) that "a good number of the good editors are behind me on this—that something inevitably must be done for the good of all.".. And (2) he also offers this advice to American writers: "Many magazines in the foreign countries publish more Americans than any of those over here, and most pay at least something." (Certainly something to think about and investigate!)

WE WELCOME INTO THE WCS FAMILY!

Recently, we received a large multiple subscription from the Long Beach Writers' Club. This means that a substantial number of the members have taken advantage of our special \$1 per year subscription rate for duplicate

REWRITE

subscriptions sent in bulk to the same, i.e., identical address. Quite a few other members have previously been regular subscribers to REWRITE for some time.

We first offered the special duplicate subscription for the benefit of writers desiring to cut up and file their copies. But it has caught on and now our readers have discovered that it is also adaptable to the requirements of clubs, public libraries, etc. As a public service to writers we are happy to extend its usefulness for wider use. Any writer, club or group organization having a regular subscription in effect, may use the duplicate subscription rate for any number of secondary subscriptions simply by enclosing with their application \$1 for each additional subscription, and specifying the one address to which they are to be sent. (Offer limited to the United States and Canada.)

OPPORTUNITIES IN FEATURE WRITING

Doris Marston, chairman of the Maine Conference, gave an excellent inventory of the different opportunities available to the resourceful feature writer. She began by suggesting Publicity as an entering wedge. Do it for your club or organization. Learn the technique of handling news and features before tackling editors for a job or chance to write for pay.

Another way is to become a country or local correspondent if you can. The pay's not large, but the experience is varied and you meet numbers of people, any one of whom may point up a feature article, for which you'll get paid more and better. In this connection she advised setting up a calendar file. To remind you of important newsworthy dates or news-peg ideas. She also stressed what Dave Woodbury emphasized, too, Accuracy! You can never be too careful in checking facts, naming people correctly, etc.

Features, news and general, and fillers of all kinds, are the big, basic opportunity a free lance faces every day in the week. She did a fine job in a brief time of enlarging upon this point by departmentalizing varied angles of the feature. Doris suggested that the way is open for good interviews, hobby- and craft-articles, historical stories, personality profiles of new people and celebrities passing through town, interesting oldsters who are doing unusual things, or have colorful memories. The variations are really endless, limited only by a writer's ingenuity.

Don't pad, she advised and learn to "have something interesting or valuable to say. A plus attraction grows out of your ability to like and enjoy people you meet, especially, I would say, the friends you make both in & out of editorial offices." In closing, Doris is pointed out that the only difference between a local and national story is the degree of newsworthiness and the polish which you can bring. Big or little, it's worthwhile

GOOD LIGHT VERSE WRITER TALKS

One of the best talks given at the annual (14th) State of Maine Writers' Conference at Ocean Park last summer was that about Light Verse by Harold Gleason. (It was full of meat and well illustrated from personal editorial experiences.) He began by pointing out it is full of booby traps. Poets fail to realize its difficulties, think it can be tossed off. He himself writes a lot of it in the French forms: ballades and triolets and cinquains, the kind of disciplined things that Margaret Cousins, editor of GOOD HOUSEKEEPING, told him she wished she could write. Titles, he said can make or break light verse. And editors often aware of this, frequently ask the right to change them. There must be a snap, lift or punch in the last line, but he himself finds the next-to-the-last-line, which eases you into it, is the most difficult to write.

Light verse, Harold said, is heretical to heavy, serious poets. And there are differences of opinion among editors as to what's light, and also what is poetry or even verse. The Washington STAR editor told him that he did not want light verse. But he accepted a political one entitled "Constituent", & has bought dozens of them since.

Harold listed as good markets for poets: The SAT. EVE. POST, GOOD HOUSEKEEPING, ATLANTIC MONTHLY, AM. LEGION, NEW YORKER, The COUNTRY GENTLEMAN, N.Y. HERALD TRIBUNE (6 per week), N.Y. TIMES (7 a week), WALL ST. JOURNAL, TOWN JOURNAL. The TIMES, he said has about 200 sent in every day, but 100 at least are "thrown out the window immediately. The rest are sifted more carefully."

The light verse writer can have a "lot of fun," he said. But like the good comedian he must "keep his face straight". He himself is fond of rhymes that "twitter": "Platitudinous/gratitude in us", "rebuke her/lucquer", etc. For themes one is wise to combine such universals and homey commonplace ones as the trials of the gardener, our lives, etc. The seasonal can be written leisurely in "wrong seasons" (winter verse in summer, etc., but the more topical has to be hammered out fast. And marketed in a matter of weeks or it's a dead duck.

Watch For It! A new edition of the exceptionally valuable book by Margaret Nicholson, "A Manual of Copyright Practice for Writers, Publishers and Agents", is promised for next spring. It's needed because of America's participation in the Universal Copyright Convention, a great step forward for writers.

Comics Code Signed. Self-censoring by the Comics book industry became activated October 26th, when 26 of the 29 publishers signed the agreement. "Horror" & "terror" can't be used in titles; suggestive and salacious illustrations are out. No comic book issued by the signatory publishers may present details of a crime. No advs. for guns, pin-ups

REWRITE

MARKET NEWS AND COMMENT

INTERNATIONAL CONCILIATION, Anne Winslow, Carnegie Endowment for World Peace, United Nations Plaza at 46th St., NYC 17, although not an open market for free lances, is valuable for background material in the factual field of international organization. Each issue is written by a specialist. \$1 yearly.

PROGRESSIVE FARMER, Mrs. Avis Pitts, 1105 Southland Bldg. Annex, Dallas 1, Texas, has sent us a copy of the very detailed leaflet they publish concerning their editorial requirements. This should be sent for because several departmental editors are in offices elsewhere than in Dallas.

This magazine is interested in general features, fiction (limited), poetry (short), & photos, cartoons, home, youth, and leaflet-material. Needs should be carefully studied (sample copies are free). Fiction and plays are paid for within 10 days of acceptance & other material goes on the monthly payroll, the month following use. Pays: fiction, 4¢, poetry, minimum of \$3 per poem, leaflets \$10 - \$25, plays, \$20 - \$50, features, \$7.50 per column, \$5 and up for photos, considerably, very considerably more for color work & for covers.

Note for Radio & TV. Many writers unfamiliar with the unbreakable rule that before ms. can be read in this field the author is required to secure a program release form. This is a protective device to relieve networks and some individual stations (most) of liability in case of legal entanglements or dissatisfaction on the part of authors. Admittedly, the agreement you have to sign is too broad and sweeping. But if you desire to do business at all in this area, you are required to trust the good will of the persons in charge of buying material. Mostly, they're responsible. But until you get a name and/or a reputable agent, you are not in a position to bargain very much.

TV Break-in Point. Margaret Hammond, Maine writer, offers some good advice: "It is often said that the fields of playwriting, TV and radio script writing are closed, except for experienced and big name writers. This may be true in NYC, but do consider the many new stations, particularly TV stations that are springing up all over the country. They don't use network shows exclusively and are literally crying for good material. I know. I have fallen into it most unexpectedly, and also straight playwriting" (I have asked Peggy to elaborate.)

The CATHOLIC HOME MESSENGER, Bernard Borgogno, S.S.P., St. Paul Monastery, Canfield, Ohio, sends a rejection slip that offers an outline of its editorial needs. It lists:
Articles: 1,800 - 2,400 words.
Fiction: same lengths. Timely themes, pointing up social and family problems.
Fillers: 150 - 600 words. Occasionally short articles: 800 words. Poetry: 4-12 lines.

The CHRISTIAN FAMILY, Fr. Charles Kelty, S.V.D., Divine Word Missionaries, Techny, Ill., sends 2 brief, but detailed memos concerning its needs. A family magazine aiming to "satisfy a need for religious instruction, in a fresh, modern way, it has no desire just to entertain." (We see it regularly on exchange and recognize that it is an interesting and readable paper. Ed.) Sample copies are gladly sent. Its needs:

Articles: 1,500 - 2,000 words. 4/5 an issue.
Fiction: same. One an issue.
Poems: up to 25 lines. 6 an issue. 25¢ per line.
Cartoons: 2/3 an issue. \$5.00.

Pays on Acc., 2¢ and up. Photos extra. Fr. Kelty says: I report as soon as I can. Look at all material myself and average 2 weeks; sometimes better, sometimes worse."

Notes on Juvenile Books. The PUBLISHERS' WEEKLY in celebrating Childrens' Book Week, printed some realistic comments: Juvenile non-fiction is increasing in popularity. (So has adult non-fiction for some time.) There are too many new series for the book stores to sell them effectively. (Publishers start them in the hope of applying the razor blade sales appeal: sell them the "idea" and they will return repeatedly for the "filler". Only trouble is if bookshops refuse to be overloaded with the second-rate series, authors of same are in the position of an empty freight car that has been lost or forgotten on an abandoned siding overgrown with weeds. It doesn't do any good to write books bookshops refuse to sell.)

John A. Reed, Langley Book Shop, Newton Center, Mass., says: "The greatest plethora is the thinly-disguised schoolbook, and the greatest shortage first-rate imaginative fiction." He thinks publishers are aiming: "to please teachers and librarians, not delight children and make them lifelong readers." A good many people incidentally, seem to agree that there are more "slow readers" in school today. (Comics and TV responsible?) Therefore, there is a demand for "easy reading". (Note: if this weakness is not checked rapidly, it will carry over into the adult level where because of the rise of science, the reader is required to be able to read easily more difficult material rather than easier.)

The Coach House Press, Louise Dale Spoor, 53 W. Jackson Blvd., Chicago 4, Ill., is a new publisher of plays for children's theaters. The editor is director of the theater wing for children at the Goodman Memorial Theater at the Art Institute in Chicago, where the first four plays published came from, & 5 more already scheduled also were tried out.

H. A. Overstreet, author of that popular, and wise, book "The Mature Mind", displayed understanding of the psychology of good selling in THIS WEEK recently. "Always say why," he explained. "Be specific, avoid generalities, the vague and vagrant." Back a statement up with a strong "because"—. Mean it!

REWRITE

THE FICTION WORKSHOP

The last two fiction workshops have shown up very clearly the basic reasons why inexperienced writers so often write short stories that do not excite editors. There are two reasons: (1) they do not get emotionally excited themselves; (2) they do not generate emotion in the characters concerned. A reader cannot get emotionally aroused about a story that displays neither emotion in the author nor the characters, and which doesn't use emotional words.

I drew up the most recent workshop assignment before I knew I was going to be teaching at Clark University this fall. I started teaching only a few days after I was asked to lead the course. So I have been doing it pretty much on an impromptu, ad lib basis. But the students (an exciting group, incidentally, to work with) and I have talked much and thought a good deal about emotion. In the reading of their stories and balancing these against professional stories, the group has begun to realize the need for emotion, and how it is put over by technique & choice of words, but most of all by how the author feels inside. They have come to understand that the author does not necessarily, bear in mind, have to froth with the same emotion at the same time as the character. He does have to be sensitive to it, to have rationalized it for himself, and then be able to tell the reader about it in such a way he makes the reader feel the way he knows that the character feels.

In that special ability lies the magic of story-telling. Something no one can actually teach, but can only suggest so the author is stirred to want it so much he reaches out & makes it his own by making it an instinctive part of himself. I wish that I could put down on paper some of those discoveries the class has been making each week. It's been a great experience. I have learned as much, I think, as they. Unfortunately, it's been the personal experience of individuals thinking and feeling about themselves in relation to the job they want very much to do. The kind of self-discovery that each of us has to do as we move along the road to maturity.

Let me try to show you by specific example how some of these workshop mss. fail to put over their ideas. Here's one:

"Jane, a girl from a small Vt. town, has had a love affair with a flirtatious young man, who has jilted her and married her very best friend. Jane, depressed and inconsolable in her loss, turns to a worldly acquaintance, a sophisticate."

Now that is a good situation, but observe what the author does with it. Jane is rushed off her feet in Florida and Havana night spots by a handsome Englishman. The jilted never returns, naturally, to provide dramatic conflict. A complication rather than de-

cision keeps the pair of lovers apart until the end of the story. In a word, the author is writing a sentimental dream story rather than a realistic or light love story. Jane does not have to face the realities of love or even genuine romance. The story is told. And I suspect strongly the author would not be able to make the sophisticated background come alive and seem authentic. She is writing about a dream, not something she knows, or understands and feels. How then, can she make the reader care when she is constructing a cardboard Cinderella? Reread the lines I have quoted. "Depressed" and "unconsolable" are the key emotional words. But they're only tags. The author hasn't thought about an inconsolable girl. She has thought about romance as a weak girl would like to have it. So the reader does not feel the emotion.

In the same way a number of other writers made cold rewrites of the scenes they chose or simply switched the premises and characterizations of the models they selected. It was a case of not introducing new ideas, or developing the new relationships. They did not think through the emotional impact of a situation, nor decide what a character did, felt and how he or she, and the others that were involved, would react in terms of emotion and resulting action. A story, any way you look at it, is an imposing piece of work because it must give the illusion of reality. The author must have created a community real enough for the reader to believe in it at least while he reads. If it remains an unforgettable experience, then some editor, without any doubt, is going to want it.

Jacqueline Tweton came up with a fine situation (I don't want to reveal it.) But she did not go beyond the emotional mood. Plot in terms of dramatic action is now her problem. But where you have a conflict between a man who wants her to say "yes" and a girl in doubt, who thinks she should say "no" there are many facets to the struggle. Build the emotional relationships! Make her back away and seek to evade. Make him pursue and seek to corner her, over-power her with love and understanding.

Mitchell J. Strucinski did a very dramatic, competent outline with emotion & reader hooks in it. But the ending was unsatisfactory. The heroine became unsympathetic, and the final effect was negative. Too, the opposing character's motivation was not clear. I did not know for certain whether he was a dangerous person, or was just bluffing.

Ora Lee Parthesius picked a good emotional situation in her rewrite. She substituted a physical technicality as the gimmick for the original strong, deep emotional crisis. Florence S. Anderson picked a good basic situation, and worked it up as a very convincing problem. However, she wants to sell a special magazine and chose as her model a serial. Obviously a limited market. This could, easily, introduce a selling problem.

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Miss Eva T. Hendrickson has done a critical evaluation of the story she selected as model, that is itself a model for all writers who want to study a story thoroughly. A long emotionalized retelling of the story & then a list of the reasons she liked it and a similar list explaining to herself why the editor must have liked it. The writer who is willing to do that much work and then study his critique, to see if it is creative, convincing and a true emotionalization of a story's appeal, cannot help absorbing technical craftsmanship.

Miss Hendrickson's scene is quite good. A tendency to let the author explain, through tags and coloring phrases, instead of letting the action speak for itself, is evident. She has not yet found the way to let a character's inner thoughts and feelings exude so the reader can share them. But she has done a good job. She has maintained proportion & achieved good rhythm and timing in her dialogue.

Ora Lee Parthesius has also made a workable emotionalized report on her chosen story to the point where she projects her emotional interest and excitement over the story. That is the first step in galvanizing a writer's forces to the point where he really can hold someone else's attention. Every writer should try to do it for every story, if he hopes to make that story memorable. A good trick is to tell stories aloud to a good friend. Watch to see if you hold or bore him, and at what points.

Some of the writers could not get escape, you might say, from their own personal reactions to the stories they reviewed. It's essential for an author to forget himself and see how others view his story, or react to a situation. This is necessary both in storytelling and also in the evaluation of a market appraisal. One needs to be realistic, as impersonal as possible in seeing why a story clicked, and how an editor's mind works.

Theda Pobst did an interesting rewrite of a scene. She showed one of the biggest differences between the professional and inexperienced writer. Her scene, much shorter in its length, is also quicker, more dramatic. In places it slips over into melodrama, because it does not take time to wring all of the punch out of the material. It loses the polish of the characterization. And yet in some ways its very freshness makes it more effective and appealing. Mrs. Pobst has placed her own thought and feeling in it.

These, then, are the highlights of the fiction workshop. I have tried to bring out as many salient points as possible. The most important thing a writer can do is to try to bridge that gulf between the inexperienced, beginning writer, who fumbles emotion & the professional who projects it. As Elva says: "It is not as necessary to be good as it is to be better than your competition."

Next Fiction Workshop. For March write an original scene. Let us imagine that a young man is making love to a girl. He wants her to accept him. She refuses; she thinks they're not suited to each other, or cannot make an ideal romance. In the end she yields. Make us see why she changes her mind. Make us see the line of interest, the steps in the give-and-take interchange between these lovers. Show us as many facets of the conflict, the movement, in other words, of the scene. Milk it dry. Don't have the turn come on a single speech or two. Show the change take place as naturally and inevitably as possible.

The characterization is up to you. Lay in whatever background you desire. If you have to, outline the preceding action. But make the scene stand on its own feet. Don't just tell us the background is this or that. Make us believe it, feel it. Make us accept your characters as real, individual and true to a type or segment of life. In other words, the scene must bleed.

If you do a good job, you will have the beginnings of a story. In fact, the climax of a story. The rest should be easier to write. Purposely, I am not setting any limits, any wordage. This is an exercise from which you will get out as much as you put in. It's intended to spark-plug you into getting a story down on paper.

So, make a good try, and have it in here, for me to read, not later than Feb. 10, 1955. Late arrivals will be read, and so far as I can, some comment will be made either individually, if you enclose a return stamped envelope; or through REWRITE. This is for serious writers. Remember, you have a date, the more the merrier, the more we will all of us learn. Deadline: Feb. 10, 1955.

MORE BOOKS AND NEWS

MODERN CRIMINAL INVESTIGATION. Harry Soderman and John J. O'Connell. Funk & Wagnalls. \$4.75. Revised, 4th edition by international experts. Useful reference for writers.

STANISLAVSKY DIRECTS. Nikolai M. Gorchakov. Trans. by Miriam Goldina. Funk & Wagnalls.. \$4.75. A great director shows his world renowned mentor at work on five varied productions. Perhaps the best book on Stanislavsky and his method of developing characterizing values through intimate knowledge. Read it!

Robert D. Troutman is now editor for Nazarene Publishing House, 2923 Troost Ave., Kansas City 10, Missouri.

HOEDOWN is reported by RURAL NEW YORKER to have suspended and to be insolvent.

Sheed & Ward, 840 Broadway, NYC 3, a reliable Catholic house is planning an anthology of young and unknown Catholic writers. All types of writing, 4,000 words limit. Payment will be made. Deadline: July 1, 1955.

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NEWS IN THE MARKET PLACE

N. H. PROFILES, Paul E. Estaver, 1 Pleasant St., Portsmouth, N. H., has a new editor and publisher. Mr. Estaver, who has contributed articles in the past, says "in general, PROFILES is very much interested in good free-lance non-fiction articles, which have any sort of N. H. tie-in....Especially anxious to get current, lively stories with people in them. Length: 800-1,500 words, or even a little longer if the subject warrants. Payment varies, but I'm trying to establish a floor price of \$10 for a feature. This also would fluctuate according to quality and length.

"We have established one new monthly feature entitled 'PROFILES Personalities,' that you will see in our November issue. They're personality sketches of interesting people, N. H. people. We want 150-200 words with one good black-and-white photo. We can use a lot of them. Payment: \$5 for sketch & photo."

PROFILES is heavily stocked with verse and not much space for poems at present. But Mr. Estaver is "always interested in good ones." So poets should consider him practically out of the market except for very exceptional & urgent verse.

The McGraw-Hill Book Co., 330 W. 42nd St., NYC 36, has acquired the Blackiston Co., an affiliate of Doubleday & Co. Frank Egner is still v.p. in charge of this medical line.

The Portland, Ore., JOURNAL has a tabloid Sunday supplement, Northwest Living Magazine. Most Sunday feature sections offer a limited market for occasional features with a local tie-in. Particularly from local writers.

Kroch's & Brentano's book store in Chicago (billed as the "Super Book Mart and largest book store in the world") carries 4,000 titles in the paper-back field.

Performance rights for books are an important way for authors to crack the hour-long TV show: CBS "Studio One", NBC "Playhouse", ABC "Elgin Hour", U.S. Steel Hour, etc. And usually it is done through an agent. (See item, P. 19, "Elgin Hour".

FLOWER GROWER, John R. Whiting, 2049 Grand Central Terminal, NYC, (combines: HOME GARDEN) claims a circulation of 330,000.

POPULAR GARDENING, P. F. Frese, 369 Lexington Ave., NYC 17, promoting itself during the Christmas buying season through 1,400 book stores and 9,300 women's garden clubs claims 200,000 subscribers.

The COMMONWEAL, Edward S. Skillin, 386 4th Ave., NYC 16, celebrated its 30th anniversary on Nov. 5th. This Catholic weekly, 86% of its 100,000 readers are Catholic; 69.4 between the ages of 25 and 45 years, is a distinguished news, feature & literary magazine.

BRIEF, Am. Civil Liberties, 19 S. LaSalle, Chicago 3, Ill., is a monthly publication of Illinois Division of ACL.

BOOK PRODUCTION, 50 Union Squ., NYC 3, is the new name of Bookbinding & Book Production after January. Founded in 1925.

CHRISTIAN BOOKSELLER, Robert Walker, editor of CHRISTIAN LIFE, 434 S. Wabash Ave., Chicago 5, Ill., has begun publication, a quarterly.

(Note to Readers.) Some of these notes do not offer you data about large or open markets. They do give you fill-ins that can be useful. The background of writing and selling, Circulation figures and additional activities of editors are two ways to check a magazine's dependability and the likelihood of worthwhile remuneration.

The Bill, H. R. 569, which would have allowed the Postmaster General to impound the mail, without prior hearing, of persons, and corporations, against whom the P. G. had instituted proceedings in connection with obtaining money through the mail in exchange for obscene & indecent material, lotteries, and fraudulent schemes, was killed by the U. S. Senate.

Because of numerous fly-by-night magazines and doubtful services advertising in some of the writers' magazines, writers have an unusual interest in such legislation. But the above bill, as drawn, was certainly not the right legal or moral remedy.

The tremendous growth in the "How to" and "Do-It-Yourself" fields (magazines, books & exhibitions) should be a tip to non-fiction writers. There are even possibilities for a fiction writer now and then, too.

Derby Press, Abraham Lieberman, 251 4th Ave., NYC 10, is a new and limited publisher. An independent division of Book Publishers Sales Corp. Always query new publishers first.

New Source of Royalties. Paul S. Nathan in his column, "Rights & Permissions", in PUBLISHERS' WEEKLY, recently pointed out there is a new source of income for writers: i. e., the touring groups of actors giving dramatic readings. Limited, but steady for a long tour. It is susceptible of expansion.

American Poetry League Bulletin (Oct.) contained list of winners in the annual League Prize Contest, list of new members, and the very readable news digest of members, compiled by Mary O'Connor, pres. Margie Boswell, 1516 W. Terrell, Fort Worth 4, Texas, is membership chairman.

REWRITE gave two prize subscriptions, for the APL Contest, as we have done for a number of years. Many of the members are in the WCS Family, too. It has been a good working group of poets. REWRITE likes to help such.

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NEWS OF INTEREST TO WRITERS

Baptist Sunday School Board, 161 8th Ave., North, Nashville 3, Tenn. Following our report in the last issue about UPWARD, Josephine File sent us the excellent guide that is mailed to contributors, as well as a number of sample copies. You should write in & obtain one. Here are the annual needs:

UPWARD, boys & girls (13-16 years): 50 short stories; 200 articles; 50 to 60 poems.

The SENTINEL, (9-12 years): 50 short stories; 100 to 150 articles; 50 to 75 poems.

STORYTIME, (4-8 years): 100 stories; 50 hand-work or other articles; 150 poems.

Some of these articles are undoubtedly in the filler classification. But check back & read Rowena Ferguson's statement in September REWRITE that the non-fiction market offers free lance writers more opportunities, with less competition, and is harder to get mss. for.

Child Security, Inc., (See: next column), publishes an 8-page magazine, edited by Edwin B. Allen, containing brief articles and a poem or two. Theme: the "unwanted child". No charge is made, but the Society, seeking to assist such children, parents & prospective parents, accepts enrollments and donations on a voluntary basis. A previous contest and award for short mss. and on another subject, was won by WCS Family member, Dr. Belle S. Mooney.

Kansas City Poetry Magazine suspended with the publication of the Sept. issue after 14 full years. Back copies (5 or more @ 5¢ per copy) may still be obtained from Mrs. Lillian Turner Findlay, Box 14, Kansas City 41, Mo., through Dec. 31, 1954. We are sorry to see this friendly magazine go.

The Elgin Hour, ABC-TV, American Broadcast Co., 7 W. 66th St., NYC 23, has informed us it "accepts for reading only those mss. submitted by authorized agents." (The italics are ours. For not everyone who sets himself up as an "agent" or "critic-agent" has authorized recognition.

The New England Theater Conference, Robert Warfield, Gershwin Theater Workshop, 84 Exeter St., Boston 16, Mass. (dues: \$2 per year), now has a very readable bulletin. The editor, Milton C. Paige, Jr., The Arlington Friends of the Drama, Arlington 74, Mass., is assisted each issue by a different co-editor so that each wing of the theater gets a chance to air its news and problems. Theater-minded groups and persons should retain membership. Good example of people & groups working cooperatively together.

E. Joseph Cossman & Co., 6612 Sunset Blvd., Hollywood 28, Cal., make a useful little multiple rubber stamp ("Printed Matter Only", "Do Not Bend", "First Class Mail", etc.) useone

CURRENT PRIZE AWARDS

Zondervan Publishing House, 1415 Lake Drive, S.E., Grand Rapids, Mich., wants devotional programs for women's groups (1,000 to 1,500 words), according to The COMPASS, bulletin of the Christian Authors' Guild. Brief talk and suggested songs, poems, special numbers and prayers. Pays 1¢ per word on Pub. Must be practical, strictly evangelical and Bible centered. Closes: Dec. 31, 1954.

University of Kentucky Press, Lexington, Kentucky, now has available a \$5,000 Fellowship for a writer who "displays the most insight & scholarship in projecting a ms. (book length) analyzing some significant aspect of the culture of Kentucky or its origin." All but \$1,000 will be paid as a stipend, while the candidate is completing his ms. The remainder upon submission of the book in publishable and acceptable form. A 25-page essay and a personal interview will assist the Committee to select the winner. Mrs. Margaret Voorhies Haggis is the donor. Deadline: April 1, 1955.

CHILD SECURITY, Inc., 1836 Cimarron St., Los Angeles 19, Cal., offers \$3,000 for the "best publishable textbook on 'Psycho-genesis'." Ms. must be 50,000 to 70,000 words... For information, write as above. Closes: Aug 1, 1955.

Pennsylvania Poetry Society, Blanche R. Keysner, Box 232, State Museum, Harrisburg, Pa., offers: (1) \$5, \$3, & \$2 for a ballad; similar prizes for a sonnet (open only to members who have not yet published a book of poems); (2) the Marion Doyle Prize of \$5 for a lyric. All of these awards are open only to members.

The Blanche Whiting Keysner Prize of \$10, and a second prize of a book of poems is open to poets everywhere. This is for a lyric not over 36 lines.

Col. Henry W. Shoemaker offers a \$5 prize for the best poem on a Pennsylvania Historical Event. 36 lines limit. A second prize of a book of poems.

NOTE: out of state poets may join the Society. Poems must be submitted anonymously. Deadline for all contests: March 15, 1955. Send all entries to Mrs. Keysner, 213 South 20th St., Harrisburg, Pa.

Yale Series of Younger Poets, W. H. Auden, Yale University Press, New Haven, Conn., offers publication of a book of poems for any man or woman under forty, who has not had a volume of verse previously published. No award was made this year. Rules will be sent on request. Mss. must be submitted in February. Deadline: March 1, 1955.

Sidney Hillman Foundation, 15 Union Squ., NYC 3, offers a number of \$500 prize awards for published work appearing in 1954. Deadline for submission, Feb. 1, 1955.

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MORE CURRENT PRIZE CONTESTS

Dodd, Mead & Co., 432 4th Ave., NYC 16, is offering \$1,500 for the best book (fiction, or non-fiction for American boys or girls—9-16 years) by a librarian. At least 50,000 words. Deadline: May 2, 1955.

Albert R. Korn Award for Quatrains. Elva R. Harris, REWRITE Magazine, 50 West St., Lumburg, Mass. Prizes: \$15, \$10 & \$5 for the best Quatrains. Winners to be published and full report with the names of the judges in the March, 1955, issue of REWRITE. Ms. must be submitted anonymously in triplicate with author's name in a sealed envelop. Original and unpublished mss. only. All poets are eligible. No poems returned, no responsibility for loss of mss., although every care is being taken. Winning mss. may be republished, if credit for original publication as a prize-winning poem in REWRITE is given. The deadline: January 15, 1955.

Samuel Goldwyn \$1,000 Prize. University of California, Los Angeles, Cal., was announced recently as an annual award for the best creative writing submitted in a competition to be held at the University.

Dep't. of Public & Professional Relations, The American Institute of Architects. 1735 New York Ave., Washington, D. C., is offering \$1,500 in prizes for the four best articles and two best photographs published in 1954, about architecture and architects. Submissions must be made by the newspaper or magazine involved. This must be done during the interval between Jan. 1 and 15, 1955.

YANKEE, Nancy Dixon, Dublin, N. H., gives a \$5.00 monthly prize for the best recipe a reader sends in.

The (N.Y.) State Fair Theater, Mrs. Mabel Habel, Home Editor, AM. AGRICULTURIST, Box 367, Ithaca, New York, offers \$75, \$50, & \$25 for one-act plays on a N.Y. state regional, or rural theme. Entries from other states on these themes are accepted. Deadline: July 31, 1955.

THIS EDITOR LIKES WRITERS

ST. ANTHONY'S MONTHLY, Rev. William J. Phillips, Box 390, Newburgh, N. Y., sent out a circular letter recently, stating that most of the time it is overstocked and can therefore only select and accept a few of the acceptable mss. it has on hand. (Fr. Phillips is only able to use one story and occasional fillers in each issue.) The mss. that it does accept have to be not only well written but impeccable copy ready for the printer. Otherwise, they are rejected.

But Fr. Phillips will consider a few articles, stories (not over 2,000 words), poems after Jan. 15, 1955.) He says he easily could save himself trouble by accepting mss. by "previous arrangement". But he prefers to be open for worthy mss. & assist writers!

NEWS AND SHOPTALK IN THE MARKET PLACE

POPULAR ELECTRONICS, Norman Eisenberg, 366 Madison Ave., NYC 17, "is very much interested in receiving articles on the human interest, dramatic, and even sensational aspects of electronics (world's first electronic cocktail mixer, or radar nabs bank thieves or electrons aid medical research, etc.)

"Articles should tell generally how each of the subjects works and emphasize its importance to people. Word length: 850 (top). Include photos and drawings (the more spectacular, the better). A good photo may very often sell the story. We pay up to 5¢ a word, \$5 per photo, on acceptance."

PROFILES, 1 Pleasant St., Portsmouth, N. H. (See also P. 18) "We're interested both in good pictures (black and white) and (especially!) picture stories."

No Liquor Advertising. SUNSHINE, reprinting from LISTEN, quoted a survey by Fred D. L. Squires, stating that 550 magazines with a total circulation of 112,250,000 refuse all liquor (alcoholic beverage) advertising. Magazines, with nation-wide circulations of about 75,000,000 (70 of them) have this policy. BETTER HOMES & GARDENS, WOMAN'S DAY, & GOOD HOUSEKEEPING all have this commendable policy. The ATHLETIC JOURNAL, unlike the national networks (radio & TV), states: "Alcohol has no part in athletics other than its external use in the training rooms. We have never permitted alcohol advertising, & never will."

The above is important to writers in three ways: (1) something to bear in mind as they slant material (fiction or no-fiction) to a magazine or newspaper. (2) Liquor and effective writing do not mix, as Eugene O'Neill, who was by no means a teetotaler, stated unequivocally in describing his methods of writing. (3) The influence of writers is unusually strong, like all persons in the entertainment world. Jack Dempsey's much & widely quoted refusal to endorse cigarettes, or by implication, alcohol, is an indication of how some big name personalities think seriously about this angle: their influence and responsibility.

Suggestion: Collect Free Booklets. Peggy Hammond wrote in: "Have you suggested to WCS Family members that they collect free booklets? On anything. I have stacks, from Scenic Canada to Horse Racing, etc. Saves a lot of time library-trotting, and is easier."

Good advice, if the booklets are accurate—sometimes a big if. Wherever you get your data, it's a good idea to check it with another source. I collect good features, both for the facts and the general background and color. They also show me how to get original angles. And they indicate different variations of the facts, even open up new lines of research. Accuracy, accuracy, accuracy.. You can never be too careful!